

DAILY MAGAZINE PAGES FOR EVERYBODY

Success Easy For Diva

Mme. Luisa Tetrazzini, who will be heard here shortly, is one of the few great artists in the world of music who has achieved success with comparatively little effort. Her first teacher, Cocherini, began her instruction when the pupil was fifteen. At the end of six months she refused to continue, on the grounds that she already possessed all his knowledge of singing.

During this time Tetrazzini principally studied phrasing and interpretation. This was all the regular musical instruction she ever received. Today the skill and finish so easily acquired are maintained with as little effort. Except when she is to sing at a matinee, she plays the piano in the afternoon and sings several songs, but she never practices with her voice. The rehearsals, apparently, are of all that is required in the way of vocal exercise. She believes that if a girl is well developed, with broad shoulders and deep chest, she should begin to study at fifteen. If she is narrow-chested and delicate, it would be best to wait until she is eighteen. If coloratura exercises tire or irritate her throat, she should stop otherwise her voice will be ruined.

Italy she names as the best place to study singing, believing the Italian method to be the best as well as the aid in the form of climate which is good for the bronchial tubes, and the language which is good for singing tones.

Words of Wise Men

From hand to mouth will never make a worthy man.—Gaelic Proverb.

He who has acquired wealth in time, unless he saves it in time will in time come to starvation.—Plautus.

A fool can no more see his folly than he can see his ears.—Thackeray.

There is no legitimacy on earth but in a government which is the choice of the nation.—Joseph Bonaparte.

Riches amassed in haste will diminish; but those acquired by hard and little by little will multiply.—Goethe.

Frugality may be termed the daughter of Prudence, the sister of Temperance, and the parent of Liberty.—Dr. Johnson.

The natural law of human life is, of course, that in youth a man shall labor and lay by store for his old age, and when age comes, shall use what he has laid by, gradually slackening his toil, and allowing himself more frank use of his store, taking care all the while to leave himself as much as will suffice for him beyond any possible length of life.—Ruskin.

Truths By Women Who Know A Growing Movement. The Children's Library.

All organizations working for the uplift of mankind realize that the most important thing is the child and that anything which improves his condition is a big step toward the goal which they are all seeking. One of the efforts in this direction was the establishment of a children's department as an integral part of the Public Library in the District of Columbia.

Miss M. Ethel Bubb, who is acting children's librarian during the absence of Miss Clara W. Herbert, who has held that position since 1907, tells of the growth of this department and how it reaches the children, most of whom nowadays depend upon the schools and libraries for all their cultural influences.

By M. ETHEL BUBB.

It is only within the last ten or fifteen years that a children's department has been considered an essential of every properly conducted public library. But in the library everywhere recognized as an integral part of the modern educational movement, appreciates the importance of the formative possibilities of the period of childhood and bases its work upon this idea.

In former years, under other economic conditions when books belonged to the privileged few, and not to the masses, as is the case today, children received their library training at home. Fortunately there is again today a growing movement toward personal parental supervision, but by far the greater number of children depend upon the school and the library for all their cultural influences.

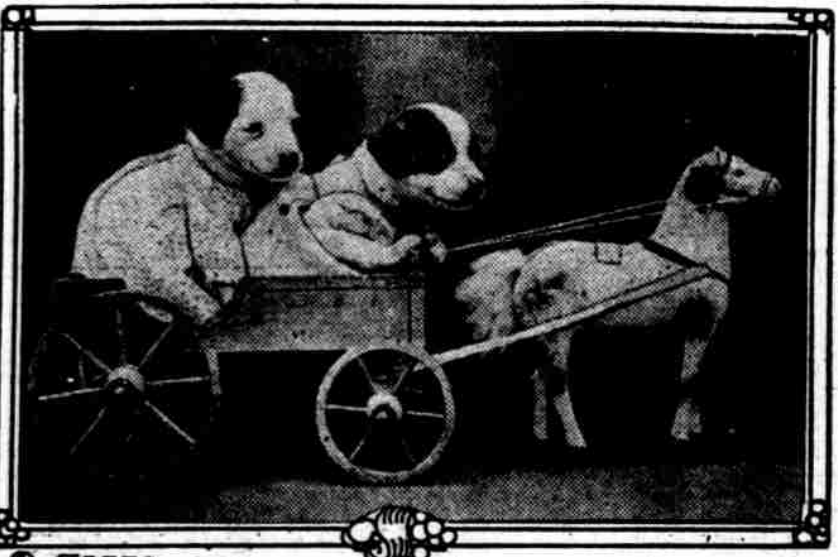
In 1903 when the Public Library of the District of Columbia was transferred from the little rooms on New York avenue to its present spacious, though now inadequate, building, on Mt. Vernon square, a small room on the main floor was set aside for the children. A trained librarian was put at the head of the work, her staff consisting of an assistant and two pages. At that time the book collection numbered perhaps 5,000 volumes. The home circulation was then 32,000 a year.

Needed Space. By 1907 the department was cramped for space and was removed to the larger room in the basement. In 1912 it was again moved, this time to its present attractive quarters on the second floor. Here today may be found children of all classes and several nationalities, for although the foreign population of Washington is comparatively small a surprising number of foreign children flock to the library. They are usually good readers, eager for the best books, reading with care and thoroughness.

The present juvenile book collection, estimated as numbering about 20,000 volumes, has been selected with the utmost care, each book being read before it is purchased. The selection of the non-fiction is based upon accuracy, attractiveness of presentation and interest. The fiction is selected with understanding of the child's comprehension. Books of fiction must be interesting, well written, and of moral value, without preaching.

Here are found fairy tales—fairy tales which, opening the doors of imagination, give also the first moral training to the child. Here right appears to him fair and beautiful, always overcoming, and is always overcome. Here are the tales of the Greeks inspired with a love of nature, breathing the spirit of beauty; here are the tales of the Northern, Hardy, fearless, lovers of freedom;

The Spot Boys Go Driving



FREE

HERE are the Spot boys, Rob and Ted off for a drive behind old Dave. They borrowed Dave from Grandmother Tabby, who lived across the lane from them.

At first Grandmother Tabby refused to let Dave go. He was an old horse, and the Spot boys were just naughty enough to drive him too fast.

"If I were you, Dave," she said, "I would not go with those Spot boys. While they are not bad, they are very reckless, and are always getting in some sort of a mix-up."

Well, I rather guess I am old enough to take care of myself," said Dave with a swagger. He never liked to have Grandmother Tabby refer to his age. Even when no one was looking he would kick up his old heels and pretend that he was young.

"Take it all on your own head, then," said Grandmother Tabby, shaking her head. "You will come home so tired out that you can't eat one drop of hay or a grain of corn. Then she smiled in a way that made Dave decide to go at all costs and said: 'That is provided you are able to come home at all.'"

That settled it. Dave went at once to the barn, and said to Grandmother Tabby, "I'll show Grandmother Tabby a thing or two, but not in the way he thought."

Grandmother Tabby sat on the front porch and watched them go. She smiled and laughed over her knitting.

"I might as well let him learn his lesson now—he is always talking about the good time he could have

with those awful boys. He'll have it today, or any fur is wool."

In the meantime, Dave was stepping off down the road. The Spot boys drove well and made him hold his head up. He picked his feet out of the mud gracefully, as his mother had taught him many years before, when his muzzle (that means his soft nose) was brown, instead of white.

But he got pretty tired of it after a few miles and wanted to walk.

Poor old conceited Dave! Not a bit. They slapped him with the reins, and whacked his old sides with planks, and made him keep on stepping high, mile after mile. And he could hardly drag.

Here comes Tom Tabby, with Prince, shouted Ted. "Now spread yourself out on the road there, Old Dave; we're going to race."

Poor old conceited Dave! He ran just one-fourth of a mile and gave it up. Tom Tabby flew by on Prince, but Dave was too tired to care. He turned around while the Spot boys called him names and hit him with sticks, and stumbled home.

By the time he was safe in the stable they were really sorry they had driven him so fast and begged his pardon. Dave only shook his head mournfully. He was aching in every limb, his pride was humbled, and, worst of all, he HAD TO FACE GRANDMOTHER TABBY.

She came into the stable after the Spot boys were gone.

"Back again—suppose you had a glorious time," she looked at him, and smiled. His feet were muddy, his coat was splashed with mud, and he was still breathing heavily.

"No, I am an old idiot," he said sheepishly. "Human beings make a great fuss over horse sense. It's a good thing they haven't found me out. They would call it horse foolishness!"

MUSIC NOTES

Madame Louise Homer, contralto of the Metropolitan Opera Company of New York, will sing at the National Theater tomorrow night at 9 o'clock. She will be assisted by Myron W. Whitney, bass.

The following program will be given: Dem Unendlichen Schubert; Von ewiger Liebe, Brahms; Meine Liebe ist Grün, Brahms; Mit deiner blauen Augen, Strauss; Das Elfenland, Wolf; Mme. Homer; Amore amor, Tirindelli; Le due, Koechlin; J'ai pleuré en rêve, Hus, Mrs. Whitney; Aria, "Che farò" from Orpheo et Euridice, Gluck; Mme. Homer; Zueignung, Strauss; Standchen, Brahms; To Anthea, Hatton, Mr. Whitney; Song of the Shirt, Sidney Homer; Ferry Me Across the Water, Sidney Homer; Sing to Me, Sing, Sing, Homer; A Ballad of Trees and the Master, Chadwick; A Ballad, Ballad, Old Irish, Festus Song, Bentons; Mme. Homer. Duets—Auf Flügeln des Gesanges, Mendelssohn; Un ange est venu, Henry, Mrs. Edwin N. Lapham, accompanist.

Mme. Luisa Tetrazzini will sing at the National Theater on the afternoon of Friday, May 8, at 4:30 o'clock. On the last appearance as a special mark of favor she sang the Polonaise from Mignon, not once but twice. It is hoped she will be as generous on the occasion of this visit.

The following program for the entertainment for the blind will be given at the Library of Congress Tuesday, April 28, at 8:15 promptly, in pavilion seven:

Mundell's Quintet Orchestra. March, Brooke's Triumphal, Selts; (a) Invictus, Bruno Huhn; (b) "The Hidden Flower," M. E. Hoefner; (c) "Open My Window to the Stars," Samuel Liddle; (d) "Stonewacker John," Eric Coates; LeRoy, Glider, tenor; Miss Alice Waywell, at the piano; selection, "Il Trovatore," Verdi; group of readings from the writings of Marian Douglas, Mrs. Charles Turner, reader; selection, flute and cello duet, (TH) J. M. Campbell, F. S. Boorman; Southern "dialect songs" by request; (a) "Mammy's Song," Franklin Riker; (b) "Mammy's Song," Harriet Ware; (c) "Angel Gabriel," "Polk Song," LeRoy, Glider, tenor; Miss Alice Waywell, at the piano; Potpourri, "Tonight We Say Farewell," Schlegel; sextet from "Lucia," Donizetti.

The Rebrew Orchestra, H. W. Weber, conductor, will give its thirteenth annual concert next Wednesday evening in Odd Fellows Hall, William M. Mayo, baritone, of Charlottesville, Va., will make his second appearance in Washington. Mrs. Arthur G. Dunn, soprano; Miss Lillian Chenoweth, contralto; Arthur B. Pierce, character singer; and W. H. Walton, trombone, will be the soloists. The feature of the orchestra's numbers will be a new march by G. J. Weber, viola player in the orchestra.

THE BEST Photoplay Department in WASHINGTON

Acting on Stage Is Different Thing to Work in Photoplay.

Is there any difference between acting before the camera and on the stage? And does the stage star make good as a photoplayer, technically?

These questions have been suggested by a reader of the discussion of the stage and the screen stars in this column Thursday afternoon and seem particularly pertinent to the subject. We have been told by persons in a position to know that acting before the motion picture camera is an entirely different thing from acting on the stage. Recently we published an interview with an actress who touched on the matter lightly. We have been able to secure a statement of the conditions that exist both on the stage and in the motion picture studio from E. K. Lincoln, once a well-known actor, who was later one of the Vitaphone leading men and is now leading man for the Photoplay Productions Company. Mr. Lincoln has recently been engaged in playing the lead in the film version of "The Little Rebel," which has just been finished. He believes the technique of playing for the pictures is entirely different from the stage.

"While I do not wish to decry the work of legitimate stars in any way," said Mr. Lincoln, "their appearance in motion pictures has impressed on me the fact that often-times a very smart person may not understand another's business. The art of the photoplay differs from that of the stage. Even making up is done differently, for instance. Then the working times must be understood. Playing before the camera is far different from playing before an audience. To get the best results one must have experience and have studied."

"What is my opinion, and I have made an exhaustive study of this phase of the producing end of the motion picture industry. Take our first production, 'The Little Rebel.' It is a story of a boy who is in the best possible way. After studying the work on the screen of players who have made a success as motion-picture players and of the players whose reputations have been gained by work on the speaking stage, we decided to make up our cast of persons experienced in the silent drama."

"The difference between motion-picture players and those of speaking stage is that the first must be primarily actors and actresses, while the latter are often readers of lines. The speaking voice covers a multitude of sins on the speaking stage. It cannot do so in motion pictures. The player on the screen has but two methods of conveying his emotions: expression and pantomime. He learns these. He becomes a master of the art, and enlarges upon his vehicle in the silent drama. The player on the speaking stage relies all too often on a quaver of the voice to convey pathos and other emotions. The tricks of the trade, which are of no use in pictures. The use of the speaking voice differentiates between the two very largely."

"Blanche Bates, the emotional actress, for one, knows this. I was interested in a recent speech of hers to the graduating class of a school of acting. 'Preserve your speaking voice,' she said. 'It is all that separates you from the motion-picture players. If it is not worth the extra two dollars, what is to become of us?' Miss Bates was right in that the speaking voice does stand between the two. And when a player has a speaking voice, he is handicapped. He is not free to use his hands and his face as he is in the silent drama. He is not free to use his hands and his face as he is in the silent drama. He is not free to use his hands and his face as he is in the silent drama."

"On the other hand, the folks who have been playing in pictures know just what is required of them. The camera catches exactly what they want to do. They know what photographs well and what does not, and they enlarge on the one and endeavor to eliminate the other."

Tom Wise to Star in Brady's First Photoplay

William A. Brady's first picture play is now nearing completion. It is "The Thomas Man From Mississippi," with Thomas A. Wise in the role in which he became famous on the stage. The next picture play to be staged by Brady probably will be "The Whippersnapper," which has already reproduced "America," the Hippodrome attraction, during the past winter.

Thirteen Lucky for Her.

Thirteen is a number which always attracts attention, especially from the superstitious. But Norma Phillips, who plays the title role in "Our Mutual Girl," fifty-two-reel Mutual serial, goes on her way calmly, despite the number of thirteen involved in her work. Investigation shows that thirteen letters in the title of the serial, "Our Mutual Girl." Furthermore, the studio in which the picture scenes are taken is at 13 Union Square, which address totals thirteen characters.

children. They are open for distribution one afternoon a week.

Opportunities Unlimited.

There are still other ways not touched upon in which the children's department of the Public Library is rendering special service. Our opportunities seem to be limited only by our physical strength and financial conditions. The total juvenile circulation for the fiscal year of 1912-13 was 29,117. The staff numbers but five, not including the two pages.

An account of the children's department would be incomplete without an acknowledgment of the valuable services rendered by Miss Clara W. Herbert, head of the department since 1907, the spirit and efficiency of whose work here and it today among the foremost institutions of this city working for children. Herbert is now absent on account of impaired health, but will probably return to the library in the autumn.

PHOTOPLAYS AND PHOTOPLAYERS

By GARDNER MACK.



Scene from "The Pride of Jennico," to be Shown at the Favorite Theater Tomorrow.

A Man For A That.

(Essanay.)

FRANK WILLARD, a wealthy clubman, becomes disgusted with society and determines to live among the poor. Grace Meridith, a society belle, had known Frank all her life. In fact, the two families had decided long ago that Frank and Grace should wed when they were old enough. Early one morning when he and his society friends were leaving a social function, Frank discovered a young newboy giving a beggar some pennies. This gave him an insight into the other side of life. His evening suit is discarded and substituted for a very plain unfashionable suit. Frank sends a note to his fiancée, telling her that he is leaving town on business and will be gone a few days. Going back to the newboy's stand, he tells the urchin that he is out of work and hasn't any place to go. With the same goodness of heart he received just after the funeral, and directed it to be returned unopened. And when Paul arrived at the factory and Paul instituted proceedings against the management. King & Osborne were the attorneys for the defense. The case was full of exciting points until Jane Dwyer testifying gave her name and explained the whole case. The girl, opens a boarding house. The girl, Louise, has now grown to a beautiful woman. To help meet the expenses, Louise works as a stenographer in a factory office. Jack Osborne, son of the younger member of the firm of King & Osborne, met Louise and straightway fell in love with her. Louise was injured at the factory and Paul, who was a friend of the firm, took her home. King & Osborne were the attorneys for the defense. The case was full of exciting points until Jane Dwyer testifying gave her name and explained the whole case. The girl, opens a boarding house. The girl, Louise, has now grown to a beautiful woman. To help meet the expenses, Louise works as a stenographer in a factory office. Jack Osborne, son of the younger member of the firm of King & Osborne, met Louise and straightway fell in love with her. 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